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AMERICAN ART NEWS.

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Copies of "The American Art News" are now on sale at Brentano's, No. 9 Union Square, this city, and at The Old Corner Bookstore, 27 Bromfield Street, Boston, Mass.

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

From New Orleans, where the exhibition of American pictures organized by the American Art News Company closes to-day, the pictures will go to Tampa, Fla., where, under the auspices of the Students' Art Club of Tampa, the display will open about January 28. The exhibition has repeated in New Orleans the success it met with at Nashville and Atlanta; has been visited by thousands of people, and has done work applauded and appreciated by press and public, in furthering the cause of art education in the South.

Savannah, Ga., will be the city to enjoy the exhibition after Tampa, about February 15, and from there the display will be transferred to Charleston, and later on probably to Richmond or Lynchburg, Va. It will close its travels in Baltimore, Md., in late April.

The voting contest, by and through which the art lovers of New Orleans expressed their preferences, was a marked feature of our exhibition in the Crescent City. The greatest interest was evidenced in this contest, and the result will be announced next week.

In the art world of New York it is either a feast or famine. The two weeks of the holidays were as dull as usual, but the past week has brought so many incidents and events that our columns are crowded this morning and there have been too many happenings to do justice to all. The winter art auction sales have begun auspiciously, and the minor exhibitions crowd one another. Too scant notice has had to be given to the novel and important exhibitions of modern German art in Buffalo and this city now on, and which deserve long and critical mention. This we shall hope soon to remedy.

PENN. ACADEMY EXHIBITION.

(Continued from Page 1)

right, centers are made of a charming portrait by Adelaide Cole Chase; portrait of Rev. Endicott Peabody, by Sargent—a very ordinary performance—whilst to the left, in similar position, are a portrait of a child by Frank W. Benson and John Lambert's unappreciative portrait of Albert Chevalier in the character of "Awkins." Among the more distinguished things in the room are Sargent Kendall's "Mother and Child," which has been purchased for the permanent collection of the Academy; Joseph de Camp's portrait of Dr. Horace Howard Furness; Clifford Addams' portrait of Mrs. Addams, and a nude by Philip Hale of Boston. Hugh H. Breckenridge shows a decorative garden scene with phlox, which looks more natural than his usual somewhat experimental canvases, and a portrait of a Spanish girl. The last three are hung in the north corridor and in Gallery I. In the lower end of Gallery F we have also Cecilia Beaux's portrait of Mrs. John Frederick Lewis, which has most of the bad qualities of Henri's "Matador" and Carroll Tyson's "Mother and Daughter," a very charming and ambitious attempt at an original arrangement, of which the color and composition are the salient features.

Not far off is an interesting canvas—portrait of a child in a bedroom—all in high, uncompromising light—by Joseph T. Pearson, Jr., and on the same wall is Adolphe Borie's portrait of Mrs. Edward Coles.

All the portraits in this vicinity are called to account by the honesty and sincerity of Clifford Addams' portrait of his wife, which relegates them all to a subordinate plane, with the single exception of the De Camp.

A special feature of the exhibition is an entire room devoted to the showing of nineteen canvases by Carl Melchers. These are hung in Gallery B, and make a distinguished and handsome room of unusual character. Mr. Melchers shows a portrait, full-length, of Mrs. Gari Melchers in white satin, with a rose colored scarf thrown over her head, which is reproduced in this issue. There are, besides this, a portrait of a gentleman, Crawford H. Black, portrait of Mrs. H. D. Sheldon, "Constance," "Saint Gudule," lent by Charles Swift, and other well-known and important canvases.

Gallery H is devoted to landscapes in pure color, by Metcalf, Hopkinson, Robert Reid, Childe Hassam, Twachtman, Carroll Tyson and J. Alden Weir. The whole room is very charming, the Weir in particular being a most distinguished portrait of his wife, painted out of doors.

In Gallery I, beside the three Whistlers, are three portraits by William M. Chase: Mrs. Horace Jayne, "The Mother" and "Portrait" lent by Dr. Herbert M. Howe.

Edward W. Redfield is represented in the exhibition of four distinguished canvases, of which the two larger ones, "The Valley," also reproduced in this issue, owned by the Chicago Art Institute and its companion, are amongst the finest things in the exhibition. W. Elmer Schofield's two of similar size and somewhat related subject show very poor in color by comparison as do also the two smaller canvases painted in Giverny by Charles Morris Young. Redfield has clearly distanced all his competitors in this field of landscape painting.

George Oberteuffer shows two landscapes painted in France, which are true to atmospheric conditions there

and deserve mention for their agreeable color as well. Winslow Homer is represented by a good, typical canvas of sea and rocks. Hugh H. Breckenridge has a handsome place for his "Thread of Scarlet," a portrait of Miss Anne Heebner, painted in a rose colored gown lighted by fire-light.

Frisicke, James Hopkins and George C. Aid, the three resident in Paris, show things in similar vein. Of the three Frisicke is decidedly the leader. Julian Story exhibits a full-length portrait of Miss Thompson, Harry R. Rittenberg, one of Dr. Horace Jayne.

Also from Europe comes John McLure Hamilton's portrait of William T. Richards, painted for the Pennsylvania Academy, several bad Alexander Hamilton's, a Frank Brangwyn and several interiors by Walter Gay.

The sculpture is unusually numerous. By far the finest thing shown is Charles Grafly's portrait bust of Dr. Joseph Price, a well-known surgeon of Philadelphia. Its sculptural quality is so marked and its planes and surface modeling and structural fundamentals so well understood that its presence is the best possible criticism upon a great deal of the flimsier stuff shown.

Among the better things is Tonetti's marble figure of a boy extracting a thorn from his foot. Isidore Konti shows pretty nudes, decorative in effect and purpose and remarkable for their facile modeling.

A feature has been made of the collected works of Charles Albert Lopez and Paul Nocquet, both of whom have died within the year. Interesting animal groups are shown by Eli Harvey and Frederick G. R. Roth. The exhibition will be open daily until February 24.

Helen Henderson.

OBITUARY.

Henry Dudley Williams, senior member of Williams and Everett, Boston, died in that city January 1 last.

Col. Isaac Edward Clark, lawyer, editor and art critic, died suddenly in Washington last week, aged 74. He was born in Old Duffield, Mass.

A. L. Frothingham died at Princeton, N. J., on Sunday last, aged 82. He formerly held the Chair of Gothic Architecture in Princeton, but retired several years ago. He was widely known as an art collector. His collection includes many rare vases and other pieces of early Greek pottery. He was considered one of the best judges of paintings in America.

The remains of Mr. Ernest Gimpel, the junior member of the firm of art dealers of E. Gimpel & Wildenstein, New York and Paris, who died suddenly on Monday, January 7, were taken to Paris on La Bretagne, January 10, by his son. The interment will take place to-day or on Monday.

According to the New York Tribune, "Six more aged and infirm painters and sculptors, well known in their profession, in addition to the six recently mentioned in the Tribune, have been forced, through destitution, to ask for help in their struggle for existence, from the Artists' Aid Society. While the board of trustees, of which William F. Havemeyer is chairman, appointed by the Artists' Aid Society and the Artists' Fund Society, is engaged in raising a fund of \$50,000 for superannuated artists, the immediate need of \$1,500 is so great that J. C. Nicoll, secretary of the Artists' Aid Society, de-

cided to make an appeal to the public for the amount."

Through the co-operation of Messrs. J. P. Morgan, Marsden J. Perry, P. A. B. Widener, Benjamin Altman, Edson J. Bradley and other well-known collectors of Chinese porcelains, a loan exhibition of about three hundred remarkable examples of these porcelains will be held at the galleries of Duveen Brothers, beginning to-day, for three weeks. It will include the finest peach-blows and the three finest rose vases in the world; and there will be five vases, which alone are worth \$125,000. A catalogue of the exhibition has been prepared.

Mr. J. Pierpont Morgan has loaned two portraits by Franz Hals, of Herr and Frau Badolphe, to the Metropolitan Museum. They are said to be worth \$100,000 at least, and belong to a group of four by Hals bought in Europe by Mr. Morgan some time ago. They are hung in Gallery 24, which is devoted to the rarest masterpieces in the Museum. It is reported that Mr. Morgan contemplates giving the pictures to the Museum. The two portraits were painted in 1643, when the artist was 64 years old. They are in an excellent state of preservation.

The sale of the Burnett collection of Japanese curios at the American Art Galleries last week realized \$7,807. The Metropolitan Museum was the most conspicuous buyer, its chief purchase being a Satsuma teapot in the shape of a hen, the neck and head forming the spout. The price paid was \$95.

EDITOR AMERICAN ART NEWS:

Dear Sir:—The Academy Exhibition is now about to close with its three hundred, odd, pictures, and the rejected pictures—presumably ten times as many—have all been removed by their unfortunate authors. The "ins" are happy, and no one cares if the "outs" are happy or not.

As one of the "outs" I want to protest—not against any unfairness or even lack of judgment on the part of juries—but against the inaction of those who are responsible for conditions which necessitate the exclusion of many pictures, simply from lack of space.

That the galleries in Fifty-Seventh Street are ridiculously small for an Academy exhibition is well known, and constantly reiterated. That something is going to be done to remedy this disastrous condition of affairs we are informed every few months by the newspapers. But nothing is done, and apparently we are as far as ever from the solution of the problem.

If leading Academicians seriously undertook to establish an adequate exhibition-place, there is every reason to believe that abundant financial aid would be forthcoming. But to put through such an undertaking is a serious matter, involving work and the sacrifice of time and vitality.

Selfishly considered, why should the Academicians make such sacrifices? They would be no better off than they are now. There could be no object except sheer altruism and a disinterested wish to encourage art. Some of them, however, are capable of even such fantastic ideas as these. They are extremely generous and public-spirited men, and it is to be devoutly hoped that they will be able to set on foot, without delay, effective measures for the cure of what is really a grave evil.

OUTSIDER.

Plainfield, N. J., January 15, 1907.